THE DAILY CARMELITE

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ON PAPER WINGS

Exclusive in The Daily Carmelite

by . . . FREDERICK O'BRIEN

IN art today is more bunk even than in advertising. People who cannot copy nature or realize objects, distort painting and sculpture, to hide their lack of talent. Carmel has some fine artists, but exhibits, now and then, stupid, false art.

¶ ¶

CANNY CAL has his rod up for third term lightning Herb fears.

¶ ¶

I CAN'T abide in the talkies, Buster Keaton, Harold Lloyd, Clara Bow, Clive Brooke, Charlotte Greenwood, Marion Davies, Monte Blue, Mitzi Green, *Mammy* Jolson. They are stars. Tastes differ, as a cannibal told me when he said he, personally, preferred a baked thigh, even, above a nice rib-roast.

¶ ¶

SPAIN has abolished army and navy chaplains. *Muy bueno.* A Christian clergyman with militarists is sacrilegious, absurd. Soldiers, sailors, laugh at, contemn them.

¶ ¶

THE Flood will case in San Francisco is more an expose of legal chicanery than a search for justice.

¶ ¶

Call Her Savage, a new novel, strips the heroine, even, of her last rag of decency. Can women be so mean, wicked? A wretched book, boomed like cigarettes. Keep Kissable per Simmons' beds!

¶ ¶

IN L. A. bandits steal trucks of gasoline near the courthouse, with gunplays. They sell it to bootleggers, who, probably, sell it as imported Baccardi.

¶ ¶

THE Bohemian Club's grove play, just rendered, dealt with Joan of Arc, dead five hundred years. With all of pulsating life to deal with! How sterile is club pasture!

¶ ¶

AFTER every meal at John D. Rockefeller's (the dime-giving golfer), host and guests play double solitaire to promote digestion. The millions of unemployed should be given two packs of cards each.

———CONTINUED ON PAGE THREE

The Transition of Weston

The art of Edward Weston as revealed by the current exhibit at the Denny-Watrous Gallery is an adventure in consciousness.

In the Glendale period, when the value of his work first began to emerge, he was sensitively aware of things beautiful. He sought beauty for its own sake —but it was an intellectual yearning such as is found in the final art-period of a race; the close of a cycle of perception rather than a beginning. With Edward Weston it was also an ending. This phase was never re-opened.

In Mexico, the germ of his work struck soil again and the flowering was new and powerful. Here we find him piercing beyond beauty to truth. Beauty is no longer conscious in him. It has become subliminal so that it vibrates from every living line. That delicate horizon where the edge of a mass meets space is a keynote to truth. If a form lives, this line vibrates; if it is dead, nothing happens. One has only to watch a dark hill-line against the sky.

For pure sensitive line, the nudes of this period are masterly. Perhaps in this group, Edward Weston reaches a point in his art never reached before or since. But in Carmel, we find him moving beyond the artist. Here he has become conscious of the flame of life in minute structure. It is here that he has transcended art and become the seer. With the power of the magician he strikes into fire the trunk of a tree or the central stalk of a cabbage. It becomes a living force. Seen through his eyes, the architecture of a mushroom, the concealed flight in the wing of a bird, the sculpture of a bud, are transformed from things *seen* to things *known*. They are the inner light at work through natural forms. They are the spirit, not only of beauty and truth, but of Life which contains all. In this they are eternal.

Edward Weston's pictures are not merely to be looked at. They are an open door. He who enters will find his own pasture.—DORA COMSTOCK

EDWARD WESTON *by Jean Charlot*

(Mr. Weston will be at the Denny-Watrous Gallery every afternoon this week in connection with his exhibit.)

MUNICIPAL AFFAIRS

City Clerk Saidee van Brower has completed the assessment roll for the ensuing year and it is now open for the inspection of taxpayers. The Council will meet next Monday at ten o'clock, sitting as a board of equalization.

Minor adjustments are understood to have been made in assessments, but no drastic changes undertaken.

The Council meets tomorrow night at seven-thirty in regular monthly session.

N. A. EXHIBIT

Invitations are being issued by the Carmel Art Association for a reception next Monday evening at the Denny-Watrous Gallery to inaugurate an exhibition by four members of the association who are also members of the National Academy.

The academicians whose work will be shown are William Ritschel, Armin Hansen, Paul Dougherty and Arthur Hill Gilbert.

Miss Lortense Berry 537

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Personalia

Mr. and Mrs. Morris Ankrum are staying in Carmel this week. Mr. Ankrum was director of last season's plays at the Studio Theatre of the Golden Bough, which included "The Thrip'ny Opera," "The Sea-Gull," and "Gods of the Lightning." He is now associate director at the Pasadena Community Playhouse.

Miss Jean Kronski, a former Carmel artist, is living on Russian Hill in San Francisco now. She will visit her friends in Carmel later this month, and will then leave for Tahiti for a few months.

Mr. and Mrs. Anthony Brosa, and Mr. and Mrs. Nathan Firestone were among the audience at the Hillsborough concert in San Mateo Sunday.

Mary Lindsay-Oliver left yesterday for New York to resume teaching and other musical activities interrupted when she came to Carmel to complete a cantata which will have early presentation in the East.

Herbert Heron's romantic play, "Love-Liars," to be produced the latter part of August, went into reading rehearsal Monday night. Blanche Tolmie and Fredrik Rummelle are associate directors. This play is a costume play of the eighteenth century, and will be performed as the third play of the Forest Theater season this year.

Mrs. A. B. Leidhy and her two sons, are spending several weeks in the "Log Cabin" on Monte Verde street. Mrs. Leidhy is planning to return soon to Delaware.

Mrs. S. D. Mitchell and her daughter, Barbara, were in Carmel over the week-end, visiting Miss Patricia Styles. They returned recently from Paris, where Miss Mitchell was studying.

Mr. Kenneth Carnahan, of the rare book room in the Seven Arts shop, has been in San Jose on business.

Mr. Jacques Schnier and friends were in Carmel over the week-end. They took an overnight trip to the Big Sur country. Mr. Schnier will exhibit his sculpture at the Candide Gallery next Sunday.

Mr. and Mrs. George Kretzingen, Jr., of Chicago, who motored out from their eastern home, are now guests at the Peter Pan Lodge, Carmel Highlands. They are contemplating staying here indefinitely. Mr. Kretzinger is a retired lawyer.

"BEGGAR ON HORSEBACK"

In the midst of the obstreperous fun of "Beggar on Horseback," the audience has a moment's breathing-space to recover from its laughter. The lights are lowered, the stage is hushed and to the strains of *lento* music, the curtains slowly part. A single figure holds the center stage and with graceful rhythm begins to sway. Slowly at first, growing gradually into more definite form, a dance of stirring beauty begins.

The dancer is Helen Bacon, pupil of Martha Graham's famous school of expressionistic dancing in New York. Her artistry will add a touch of poignant beauty to the scintillating display and uproarious humor of "Beggar on Horseback."

Tickets are now on sale at the box office for August sixth, seventh, eighth and ninth.

VERSATILE ARTIST TO EXHIBIT IN CARMEL

The Candide Gallery of Carmel, on Sixth and Junipero, will have an exhibition of sculpture and drawings by Jacques Schnier, eminent San Francisco artist. The exhibition will begin Sunday, August ninth, when there will be a reception held in the gallery for Mr. Schnier from two until six.

The wood carvings consist of a figure called "The Stream," carved in teak, "Woman Doing up Her Hair," a figure also in teak, and two bas reliefs in Japanese birch, "Woman With Necklace," and "Woman With Drape," which are complementary in design and technique. There is also a bronze figure, "The Dancer," which is beautiful in its simplicity. A marble head, "Head of a Young Girl," completes the sculptural portion of the exhibit. Five of Mr. Schnier's drawings will also be on view, showing the facility and technical expertness with which he works.

PUPPETS COMING THIS WEEK-END

Perry Dilley, who will give puppet plays at the Denny-Watrous Gallery this week-end, is the pioneer puppet artist and producer in California. On a diminutive stage, amid rich and fantastic scenery, Perry Dilley's puppets will make old romance live again, imparting to the old stories the freshness and humor that is distinctly a product of the puppet art at its best.

His Carmel offerings include "The Green Nose," "The Dragon Who Wouldn't Say Please," "Guignol Goes A-Fishing," "Booby Hans," "The Emperor's New Clothes," and "Red Riding Hood and the Wolf."

THE DAILY CARMELITE
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J. A. COUGHLIN ..... *Editor and Publisher*
A. R. GLYDE..... *Business Manager*
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O'BRIEN *from page one*

THE Governor of the Bank of England, the greatest bank in the world, wrote a few months ago to the Governor of the Bank of France: "Unless drastic measures are taken to save it, the capitalist system throughout the civilized world will be wrecked within a year. I should like this prediction to be filed for future reference." Germany's *debacle*, yet in the scales, is the first big gun in the siege of that system by fate,—fate plus the greed of finance, the puerility of democratic and autocratic governments, the advancing industrial revolution. Now, watch! Mussolini is frightened, as are most bosses, and Hoover, who knows the facts, has taken a step in Europe, but, only America and France can avert the chaos which will plunge all Europe in a flood of blood, civil and international wars. In France, as in America, ignorant, selfish politicians and fishers in troubled waters, will have to be stunned into virtuous action, or, next Spring will find the Four Horsemen riding the world. Disarm or perish! is the writing on the wailingwall.

¶ ¶

ROCKWELL KENT, an excellent and individualistic painter and book illustrator, is one of the most adventurous spirits I have known. A father of happy children, a lover of women, he has time and again left the family circle to risk his life in Patagonia, Alaska, Greenland, and stormy seas in small sailing boats. He wrote me some weeks ago that he was off for Greenland, by way of Denmark, to be absent a year or two, leaving behind a new wife, and a great sum of money he might earn by attending to canvases, and black and white in New York. His publisher—he is the author of a number of adventure books—has condemned him to me, bitterly, as *crazy*, because he does not stay strictly by his knitting—another book and another, and more money for the publisher. Kent is a tremendous worker, temperate in all but labor and danger and love. But, now and then, he chants the delight of the orgy. He and little Rockwell had been two months alone in the winter on a lonely island in Alaska, awaiting the return of Olson, a goat herder, who has been weatherbound on the mainland. Finally, Olson came with some supplies, in a fisherman's craft. Kent went aboard, and the first time in months and months, they all in the warm cabin, protected against the cold and wind, celebrated the reunion. "Down in the cabin in the heat and fumes of a cooking feast, we tip the friendly bottle. Ah, tell me not, abstainer, of any glories you have known. One night, one midnight, out on the black waters of a Newfoundland harbor, the million stars above, and on the wretched vessel's deck the hoard of half-drunk, soul-starved men saying their passionate farewells,—on the dull plain of their life a flash of lightning reveals an abyss—this night on the still dark cove of Resurrection Bay, rimmed with wild mountains, and the wilderness, strong men about you, mad, loosened speech, and winged, prophetic vision,—God! but sane daylight seeing seems to touch but the white hard surface of where life is hidden."

And now, my friend Rockwell Kent has gone again to explore and paint, and to dream, and to seek to penetrate that surface, or to perish

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NOTICE

The undersigned hereby gives notice that he has sold the restaurant business known as "Paul's Chop House" (and also as "El Dorado") to Mr. T. L. Edler and that his responsibility for debts incurred in the name of said business ceased on July 22, 1931.

PAUL MERCURIO

HILLSBOROUGH CONCERT

by GLORIA STUART

Alexander Smallens, of the Philadelphia Orchestra, made his Western debut in musical circles Sunday afternoon at the Woodland Theatre in Hillsborough. He chose for his program numbers of a cultural standardization—Beethoven's "Eroica Symphony," Tschaikovsky's "Romeo and Juliet," (the overture fantasie,) Johann Strauss' "Emperor Waltz," and Richard Strauss' "Don Juan."

The "Eroica" was the opening number and was conducted with spontaneity. Mr. Smallens was particularly inspired in the fourth movement, where his performance was the most uniformly excellent. This whole movement is merely a theme and variations. After the bass, the strings, and the woodwinds finish their variations, the whole changes to a poco andante. This ends in a brilliant coda for full orchestra—a joyous glorification of the first theme. Smallens brought the orchestra through this restatement in interesting manner.

The overture-fantasie, "Romeo and Juliet," by Tschaikovsky, was conceived by Smallens with sensibility of the highest order. The introduction of the overture is of a religious character. Then the ascending cry of the flutes is heard, and the woodwinds, horns, and strings unite to depict the enmity and mortal hatred of the Montagues and Capulets. The theme being introduced there is a return of the muted clash between the two families. The development of various themes is followed by a recapitulation, the whole ending with the death of the lovers. There is an unwavering surge of doom in this composition which Smallens conducted with compassion and emotion.

The "Emperor Waltz" of Johann Strauss' showed Smallens in a lighter, more joyous vein. This melodious waltz delighted the audience, and was played more as a piece to enjoy than as a composition of complexity to study.

But the flair for interpretations of passion tempered with sensitiveness seen in Smallens was best displayed in the tone poem, "Don Juan," by Richard Strauss. The eloquent music here tells of the famous lover's trials and wanderings in search of the perfect woman. He flies from conquest to conquest, always in pursuit of his ideal, and meeting always with disappointment and disillusionment. The music here is vital and in a minor key. Through the vivid and sardonic adventures of his pursuit, Strauss' music follows him to the final disappointment and the duel scene which ends in his death. The poignancy of the music is contained in each theme wich reflects every emotion. During the thrilling duel, the music seems to express Don Juan's hope that he will die, and memories of each fair love crowds back. The very short passage after the duel is mystical and bewitching. Smallens was at his best in this concluding number.

THE CANDIDE GALLERY
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announces
an exhibition by
JACQUES SCHNIER
sculptor
beginning
Sunday, August ninth

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DAILY PRESS NOTICES

Los Angeles Times: "At the close of his program he was compelled to respond to two additional encores, making five in all, and then so insistent was the applause that he presented a Bach number without accompaniment."